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A MISCELLANEOUS Concert was given at the Music Hall, Store-street, on Monday, the 1st ult., by the members of Mr. W. H. Davies' Choir, numbering about 150 voices. The solo vocalists were Mrs. Twemlow, Miss Durley, Miss E. Vine, Miss C. Tibbets, the Misses Vernon, Mr. Moore, Mr. Bush, and Mr. F. A. Bridge. Miss Elizabeth Stirling presided at the pianoforte, and played Weber's Polonaise No. 2 ("Hilarite"). The part-songs, glees, &c., were well rendered by the Choir, and several were encored. The room was well filled; and Mr. Davies, the conductor, may be congratulated on the success of the concert.

Mrs. King gave a Miscellaneous Concert at Pembroke Hall, Hackney, on the 1st ult., which was filled by a highly respectable audience. Mrs. Lansdowne Cottell was loudly applauded for her talented pianoforte recitals, and Mrs. King deservedly shared the honours with her. "Il Bacio" was well sung by Miss E. Glanville, and encored. Mr. Alfred Gordon received a similar compliment for his characteristic interpretation of Hatten's lively and somewhat eccentric song, "The little fat grey man," and was also well received in his other solos. A duet for the pianoforte and concertina—selections from *Fra Diavolo*—was excellently played by Madame and Madlle. Piedra; and the concert, which terminated at an early hour, was thoroughly successful.

ON Thursday evening the 11th ult., a Concert was given in St. Saviour's Mission Schools, Poplar, under the direction of Mr. F. A. Bridge, in aid of the fund for the relief of the sick poor in the district. Vocalists—Miss Julia Elder, Miss M. P. Harding, Mrs. W. C. Sutch, Mr. G. Colquhoun, Mr. W. Bush, Mr. J. Brown, Mr. W. J. Bowden, and Mr. F. A. Bridge. Pianist, Miss E. Stirling. The concert throughout was received with applause, and several pieces were re-demanded.

ON Tuesday evening, the 2nd ult., Mr. H. Piper, conductor of the City Sacred Harmonic Society, gave a performance at Albion Hall, London Wall, of selections from the *Creation*, *Judas Maccabeus*, *Messiah*, *Mozart's 12th Mass*, &c., &c. The principal vocalists were the Misses A. and E. Burnet, Hume, Davis, Harry, Walter, Hull, and Messrs Hubbard, Betts, Darke, Paine and Pulen. The band was led by Mr. J. Murray. The performance was a most satisfactory one, and reflected great credit on all concerned, considering that the orchestra consisted almost entirely of amateurs. Miss Harry's singing of the *Benedictus* was greatly and deservedly applauded. The programme, however, was too long for the time allowed; and the consequence was that many pieces in the secular selection were not performed. Mr. H. Piper conducted.

A MUSICAL Exercise, entitled "The Fates," an Ode Cantata, composed for the Degree of Mus. Bac., by Mr. W. T. Belcher, of Queen's College, and Organist of St. George's Church, Birmingham, was performed on the 3rd ult. in the Music School. The Vice-Chancellor presided, and Dr. Stainer was present for Dr. Corfe. The performance elicited frequent marks of approbation from the audience; and Mr. Belcher may be fairly congratulated on having obtained his degree with so much honour.

THE First Concert of the South Norwood Musical Society's new season (1867-68), took place on Monday the 15th ultimo. The principal feature in the programme was Mendelssohn's Psalm "As the hart pants," and it was rendered with great fire and precision, the solos being sung by Miss Annie Cox, who left nothing to be desired. The remainder of the concert was made up of miscellaneous items, of which Mrs. Leete's singing of "Pious Orgies," Miss Whitaker's "Eve's lamentation," and a trio by Messrs. Still, Fishwick, and Young, "The barque before the gale," deserved special recognition. The chorus, which is the society proper, was excellent, singing the difficult music of Mendelssohn confidently, and such lighter material as Sullivan's "O hush thee my babe;" Smart's "Hunting Song;" and Leslie's "Up, up, ye dames," with due care and appreciation. The Committee of Management are most energetic in their endeavours to give unfamiliar works a hearing, and it is their intention to produce, if possible, a fresh work at every concert. As these concerts succeed each other at short intervals it is only by the utmost determination that such a programme can be carried out. Mr. W. J. Westbrook conducted, and Mr. J. S. Bates officiated at the pianoforte, and both gentlemen gave proof of the ability brought to bear in the practical working of the Society.

Rebich.

SOUND. *A Course of Eight Lectures delivered at the Royal Institution of Great Britain.* By JOHN TYNDALL, LL.D., F.R.S. London: Longmans, Green and Co.

If a musician do not really study the science of Acoustics as much as he ought to do, his excuse must be that he is so thoroughly engaged with effects that he has little time to enquire into causes. The interesting nature of the subject, however, has tempted many to dabble in the science who have not really scientific knowledge enough to render their calculations of any value; and it is on this account that we welcome the work of Professor Tyndall, which, although popular in character, bears undoubted evidence that it springs from the mind of a man, the whole active part of whose life has been devoted to an earnest and deep study of physical science; and who brings his knowledge upon the particular subject of which the work before us treats, into a sufficiently practical and intelligible shape to interest "all intelligent persons," (as he says

in his preface) "including those who do not possess any special scientific culture."

It would be impossible in so elaborate a work to cull detached passages in sufficient quantity to give any idea of the extreme excellence of the book; but we cannot deny ourselves the gratification of quoting two or three passages which must have special interest to musicians. He is here speaking of, and illustrating the difference between, noise and music.

"If I shake this tool-box with its nails, bradawls, chisels and files, you hear what we should call noise. If I draw a violin-bow across this tuning-fork, you hear what we should call music. The noise affects us as an irregular succession of shocks. We are conscious while listening to it, of a jolting and jarring of the auditory nerve, while the musical sound flows smoothly without asperity or irregularity. How is this smoothness secured? By rendering the impulses received by the tympanic membrane perfectly periodic. A periodic motion is one that repeats itself. The motion of a common pendulum, for example, is periodic; and as it swings through the air it produces waves or pulses which follow each other with perfect regularity. Such waves, however, are far too sluggish to excite the auditory nerve. To produce a musical tone we must have a body which vibrates with the unerring regularity of the pendulum, but which can impart much sharper and quicker shocks to the air."

After again insisting upon the fact, that, whatever the origin of a sound, if its pulses succeed each other in the same interval of time, it becomes musical, he says, "If a watch, for example, could be caused to tick with sufficient rapidity—say one hundred times a second—the ticks would lose their individuality and blend to a musical tone. And if the strokes of a pigeon's wings could be accomplished at the same rate, the progress of the bird through the air would be accompanied by music. In the humming birds the necessary rapidity is attained; and when we pass on from birds to insects, where the vibrators are more rapid, we have a musical note as the ordinary accompaniment of the insects' flight. The puffs of a locomotive follow each other slowly at first, but they soon increase so rapidly as to be almost incapable of being counted. If this increase could continue until the puffs numbered 50 or 60 a second, the approach of the engine would be heralded by an organ peal of tremendous power."

Speaking of the chasing produced by the intersection of direct and reflected water-waves, a beautiful illustration of which is given, copied from the work of the Brothers Weber, he proceeds thus:

"This power of water to accept and transmit multitudinous impulses is shared by air, which concedes the right of space and motion to any number of sonorous waves. The same air is competent to receive and transmit the vibrations of a thousand instruments at the same time. When we try to visualise the motion of that air—to present to the eye of the mind the battling of the pulses direct and reverberated—the imagination retires baffled from the attempt. Still, amid all the complexity, the law above enunciated holds good, every particle of air being animated by a resultant motion, which is the algebraic sum of all the individual motions imparted to it. And the most wonderful thing of all is that the human ear, though acted on only by a cylinder of that air, which does not exceed the thickness of a quill, can detect the components of the motion, and aided by an act of attention, can ever isolate from the aerial entanglement any particular sound."

Our limited space compels us to refrain from further extract; but we can assure our readers that the work, which is excellently got up, is full of the deepest interest to all who would desire to become acquainted with the various phenomena of Acoustics.

SIX FOUR-PART SONGS. By J. BAPTISTE CALKIN. Novello, Ewer, and Co.

The first number of this interesting set of Four-part songs, *Night winds that so gently flow*, is singularly beautiful and exquisitely vocal; moreover, as the parts all lie within a moderate compass, it will surely become a favourite with singers. We might cite several phrases in this song of exceptional beauty, but prefer to dwell on its best merit, unity of design and character, both of which are in admirable keeping with the highly pastoral poetry by Mr. J. Tennelli Calkin. This song is for a choir of mixed voices.

Breathe soft, ye winds, the second number of the series opens with a fine flowing subject in the key of F, triple time, and, though full of charm and admirably voiced, is less entirely satisfactory than the previous number. The modulation into G minor is natural enough, but the further departure to the key of A major, in a sort of sequence is forced; not that the key of A is too distant from F, but from that of G minor, which it immediately succeeds.

My lady is so wondrous fair, the poetry by Knight Summers, is the third number. This song, in the key of B flat, common time, without presenting any startling novelty either of design or of workmanship, is so uniformly pleasant, melodious, and singable, as to stand a very great chance of becoming one of the most popular of the series.

The Chivalry of Labour, the words by Gerald Massey, is perhaps the most successful, as it certainly is the most ambitious, song of the set. Written for five voices, the key E minor, nine-eight time, a variety of effect is obtained which is quite out of proportion to the means at disposal. In particular we would select the important tenor part, throughout, and the first entrance of the bass at the words, "Clang, clang!" as special points of interest; the movement in E major as forming a well-contrasted episode; and the resumption of the original matter with somewhat different voicing, and the brilliant climax with the voices in unison, as features of high artistic merit, and which must always produce the most capital effect.

Come fill me, boys, the poetry by Mr. J. Tennielli Calkin, is, as the subject required, for male voices only, and is certainly the least satisfactory of this group of songs. The melody is not of a convivial character, and it is harmonized in so mawkish a style as to render it unvoiced and wanting in manly character. The second movement, "What so sweet as woman's smile?" is much better, but the progression between the second and third bars is far from comfortable, and the consecutive fourths between the alto and the bass, at the fourth beat of the second and the first of the third bar, positively painful.

Echoes, with Adelaide Proctor's beautiful poetry,
Still the angel stars are shining,
Still the rippling waters flow,
But the angel-voice is silent,
That I heard so long ago.

is the last and the most entirely interesting, musically, of this set of songs. "Echoes" is in the key of G, triple time, and, like all the other numbers except "Come fill," is for a choir of mixed voices. It would be difficult to cite any piece of music, of its length and character, more unaffectedly lovely than this beautiful song, which breathes throughout the very essence of melody and poetry. The setting of the words

Hark! the echoes murmur low,
Long ago! long ago!

and the corresponding lines in the second verse, is peculiarly appropriate and happy; and to cite another beauty, nothing could be more chaste and novel than the final cadence, an exquisitely vocal phrase.

On taking leave of Mr. J. Baptiste Calkin, we must congratulate him on a success in this lighter style of composition which his admirable church music has scarcely led us to expect; he has only to go on producing such pieces as "The Chivalry of Labour" and "Echoes," and he will assuredly take a very high position as a composer of secular music.—*The Queen*, July 13th.

In justice to Mr. J. Baptiste Calkin, whose six four-part songs we reviewed last week, it should be stated that, owing to the practice of printing the alto and the tenor voices an octave higher than they are sung, we were inadvertently led into an error, and that the consecutive fourths of which we spoke between the extreme parts do not exist, the tenor part crossing the bass, and making sixths with the melody.—*The Queen*, July 20th.

TO CORRESPONDENTS.

* * Notices of concerts and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

We beg to remind our correspondents that all notices of country concerts, whether written or extracted from newspapers, must be accompanied by the name and address of the person who sends them.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistake which may occur.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers, that although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

David Parks.—If our correspondent will put his suggestion into a tangible form, we shall be happy to insert a paragraph on the subject in our next number.

Societas.—On application to the Society of Arts, we have no doubt that the necessary forms will be furnished to our correspondent.

Brief Summary of Country News.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers or supplied to us by occasional correspondents.

BATHWICK.—The Annual Festival of the Bath District Church Choral Association, took place at St. Mary's Church, on the 16th ult., and was in every respect highly successful. Notwithstanding the unfavourable weather, the church was nearly full, both at morning and evening prayers; and a great many clergymen, habited in surplices were present. The morning service commenced at 11 o'clock, when the choir, preceded by the clergy, marched up the aisle, singing the hymn, "We love the place, O God, wherein thine honour dwells," the music to which was composed by the Right Rev. Bishop of Dunedin. The hymn was beautifully sung, as in fact, was all the music. The prayers were finely intoned by the Rev. Dr. Wallis, priest-vicar of Wells Cathedral; and the Communion service by the Rev. R. S. Phillpott, of Chewton Mendip. The music was as follows:—*Venite*, Tallis; *Psalm*, lxxix, lxxx, Dr. T. A. Walmisley, and lxxxi, Sir F. A. G. Onseley; *Te Deum*, Anonymous and Dr. Dupuis; *Benedictus*, Battishill; *Hymn after the Third Collect*, a Lutheran Chorale from Wendt; *Introit from Hymns Ancient and Modern*, "My God, how wonderful thou art," Kyrie, C. A. Willing; *Nicene Creed*, Merbecke; *Offertory Anthem*, "Lay not up for yourselves," W. H. Monk. The service

throughout was very effective and impressive. The choir, considering the scant opportunities for rehearsal together, sang with extraordinary precision and smoothness—a result doubtless due in a great measure to the attention and zeal of Mr. Hewitt the choir-master, and to Mr. Pearson, the able organist of St. Mary's. Evening service commenced at half-past four o'clock. The congregation was again large, and the same clergymen officiated as at the morning service. The psalms were sung to Gregorian tones, during the singing of which Mr. Hewitt presided at the organ in an able manner. He was then succeeded by Mr. Pearson. The anthem was, "Arise, shine, for thy light is come" (Dr. G. J. Elvey), which the choir sang with great effect. The hymn before the sermon was "Glory be to Jesus, who in bitter pains" (Church melody) and after, "Now thank we all our God," from *Hymns Ancient and Modern*. The offertory and evening collection amounted to £25.

BIRKENHEAD.—The annual private concert of Miss Sykes' pupils took place on the 20th June, at the Music Hall, and afforded much pleasure to the parents and friends of the juvenile performers. A local notice pronounces that the pieces, vocal and instrumental, were exceedingly well executed; and that the pianoforte solos by Miss Sykes were encored.

CHELMSFORD.—The "Chelmsford Association for the Improvement of Church Music" held its second annual festival at Chelmsford Church, on Thursday, the 4th ult. The prayers were intoned by the Precentor, the Rev. T. Hearne. The Responses and the *Amens* were exceedingly well sung, without accompaniment: indeed the whole of the music was most satisfactorily executed, and showed a great improvement upon last year. The afternoon service commenced with a Processional Hymn, "Songs of Praise"; the Psalms were sung to Felton, in C minor, and Barrow, in E flat; and the Morning Anthem, "Praise the Lord, O Jerusalem" (Scott), was repeated. During the collection Mr. Stidolph played a voluntary (Andante, from the 1st Concerto, Mendelssohn), and then the Hymn, "O light whose beams illumine all" was sung; after which the Ven. Archdeacon gave the blessing from the altar. Mr. Harold E. Stidolph is entitled to great praise for the earnest tuition and training of the various choirs, and for the very able manner in which he presided at the organ. In the accompaniments he kept the voices well together; and his performance of several voluntaries, both in the morning and evening, was much admired.

CHICHESTER.—An interesting musical and dramatic entertainment was given at the Assembly Room on the 20th ult., with the laudable object of raising a fund to be presented to Mr. Charles Angel, Jun. (son of Mr. Angel of this city), who has lately sustained a long and serious illness. The members of the "Philadelphia" (a Dramatic Society of which Mr. Angel was a member during his residence in London) were the promoters of the undertaking; and, aided by Miss Susan Galton, and her sister Miss Blanche Galton, who generously gave their services on the occasion, a performance so excellent as to ensure a real success on its own merits, was the result. It would be impossible to enumerate the many items, both dramatic and musical, which deserve to be commended; but we may mention that Mr. Gilbert Vernon was encored in a highly effective song, "Lovely Spring," by Coenen; and that the like compliment was paid to Miss Susan Galton for her interpretation of Rossini's "Una voce," which she responded to by singing "Coming thro' the Rye," which was received with still greater applause. Mr. G. Amplett Morgan (an excellent pianist, who also lent his gratuitous aid to the cause), played Dussek's "Consolation," so well as to receive, although he did not respond to, an encore. The comedietta, *The Loan of a Lover*, was capitally acted throughout; Miss Susan Galton, Miss Blanche Galton, Mr. Gilbert Vernon, Mr. C. E. Fry, Mr. W. H. Secker, and Mr. G. S. Wheeler being worthy of special mention in their respective parts. The kindness and attention bestowed upon the enterprise by the Mayor, R. G. Raper, Esq., were beyond all praise; and at his desire, we hear, other performances will be given by the same party of amateurs, which, we have no doubt, under such distinguished patronage, will amply repay Mr. Angel's kind friends for their praiseworthy exertions in his behalf.

GLOUCESTER.—An excellent Organ has lately been placed in the Church of St. Mary de Crypt, at a cost of £250. It consists of two manuals, compass Cc to G, 56 notes. The tone is very good, and the instrument reflects much credit on its builders, Messrs. Williams and Son, Cheltenham. The choir of the Church has been augmented and greatly improved under the direction of Mr. Brind. At the opening of the organ on the 23d June, the *Venite*, Psalms, and Jubilate were sung to single chants; Young's festival *Te Deum*; Anthem, "How lovely," Mendelssohn; Sanctus, Spohr; Kyrie, Beethoven; Creed, Goss. The collections amounted to £40 for the organ fund. Mr. Brind, organist of Highnam and St. Mary de Crypt churches, presided at the organ.

LIVERPOOL.—The annual festival of the associated choirs of Liverpool and neighbourhood, took place on the 24th of June. Thirteen choirs only were represented, contributing 225 singers. The "Venite" was boldly sung; but in the Psalms there were many slips. The "Te Deum" and "Jubilate," (Wesley, in F) were given with impressive effect, and the Anthem was Dearn's "O give thanks." The organ accompaniments were excellently played by Mr. Ridley, who also contributed as a voluntary an Andante of Mozart, "I waited for the Lord" (Mendelssohn), and a Grand March, from *Israel* (by Dearn). A service also took place